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Juexsie and the Banshees

DISTRACTIONS

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MIGHTY STRYPES

COCKNEY REJECTS

STIFF LITTLE
FINGERS

Shrink

TOYAH

Pinpoint

VAPORS

ATHLETICO SPIZZ 80

motorhead



Yes, once again it's my turn to unleash my literary talents on an unsuspecting world. Don't you feel excited at just the thought of this? Aren't you saying to yourself "Great the Captain's writing the editorial", or other such expletives? No? I didn't think you would be. That just shows what a tasteless bunch you lot are.

I suppose it would be a good idea to tell you what's in this issue. Well folks in this action packed edition of your fave fanzine, we have Motorhead, Shrink, the Distractions, Pinpoint and Siouxsie & the Banshees. Pretty good eh? Yes? I thought you'd agree. You're not as tasteless as I thought.

See Ya,

<.<.

P.S. Please don't take this editorial seriously-for my sake!

BERKSHIRE'S BURN'T DOWN (?)

That was the title of a recent article in our other local fanzine, No Cure, which took a rather pessimistic view of being young in Berkshire today. Well, we don't think things are that bad, and although this may not be the best way of doing it, as we don't want to start some sort of bitching session, we felt compelled to print our own views on the matter.

Firstly, there isn't nothing in Berkshire. OK, so there might not be a great deal to do, but there are several good local groups, who DO get a chance to play, at places such as the Monday Club, or the Bridge House in Bracknell. There's a lot more happening than most people think, if only you take the trouble to find it. No Cure should be full of local news - it's not. And whose fault is it? Theirs. How many times have we seen them down at the Monday Club. I've even been down to the Bridge House, which is in their HOME TOWN, but have they always been there? No.

Yes, most people in this county do seem to be apathetic, but you don't exactly encourage the local scene, by not supporting it fully, and by writing such synical articles. The more No Cure write about the local scene, the more interest they are likely to stimulate.

As far as the big name groups go, well, we've had a few in recent months, but I agree, not many. But whose fault is that? Ours. If people don't support the local activities then it will seem that no one is interested, so the big groups won't come. Christ, the Monday Club couldn't even fill the Britannia Tap until recently. Things have improved, and they even have people overspilling onto the street. And this is encouraging. It demonstrates that interest is there and it will help to attract the bigger groups. The way to encourage them to come here is to show interest, not to write over-pessimistic reviews. After all we've got the venues - Bracknell Sports Centre, the Hexagon, or the University for example. It's up to you.

P.S. Sorry lads, but we did feel it was necessary.

GRINDING HALT.

And just to prove our point the first ever worthwhile gig in Henley and the first in yonks by

The only description that anyone who'd seen Clayson before could give was "bizarre" - they were right.

CLAYSON AND THE ARGONAUTS

Clayson's band numbered 12 - 2 guitars, keyboards, drums, sax, trumpet, trombone, electric violin, and 3 young ladies on backing vocals, with Clayson himself on lead vocals. It would be impossible for me to describe all of them though they ranged from people looking like jazz musicians to Clayson in mock crusader dress with a cowboy inbetween.

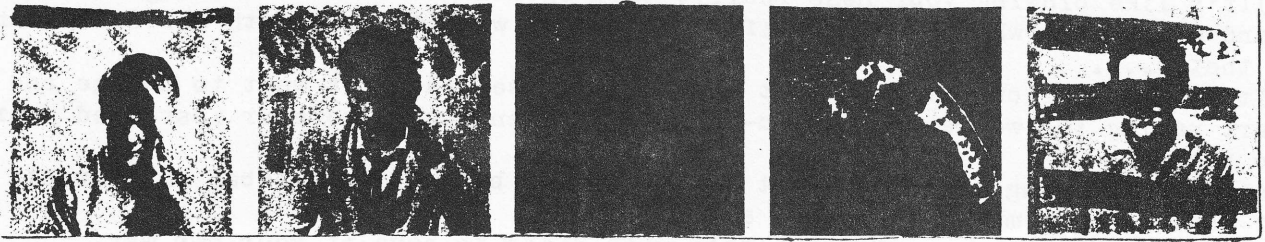
As part of the show he held a raffle with the prize being a double album of popular tv themes or an evening watching tv with their musical director. Tragically I failed to win.

The stage show was excellent. Clayson charged around the stage in what seemed a total frenzy although this seemed to be rehearsed or worked out beforehand, but the effect was surpsising, and I couldn't but help be amused by him.

Most of the songs are based on historical events, but the musical content unfortunately didn't match up to the stage show. His songs ranged from hard solid rock to singing blues songs on a stool. Clayson could easily attract people to his gigs with this sort of show, but I feel he would have difficulty in selling records as the atmosphere couldn't possibly be captured on vinyl.

Calyson and the argonauts are a good fun band well worth seeing, and I wish them luck.

THE DISTRACTIONS



Meet the Distractions - Steve Perrin, guitar & vocals. Pip Nicholls, bass & vocals. Mike Minney, vocals. Adrian Wright, guitar keyboards & vocals. Alec Sidebottom, drums & vocals. At last this talented group are starting to gain a reputation for their catchy, straightforward pop. Shortly after the release of their debut L.P. 'Nobody's Perfect', I went up to London to see them play, and beforehand held an interview which was more of a chat, but I've cut out the long discussions on politics, Joy Division, Menace, Tubeway Army and telephone answering machines, and I think the residue makes interesting reading.....

G.H.)When did you start?

Adrian.)We played our first live gig on the 14th of July 1977, but we'd been going for a bit before.

G.H.)How long was it before you got your first record out?

Alec.)January '79 - we recorded it in October '78.

Mike.)That was the E.P.

G.H.)How pleased were you with it?

Adrian.)At the time we were really pleased with it, but the more we listened to it.....

Steve.)We did it in one night you see, so it was a bit of a rush job. I think it's always like that - you look back afterwards and think, well there was a lot more we could've done with it.

Adrian.)People were always saying we don't sound like that any more, but that's because we haven't just got back from working all day so we're not completely knackered like we were when we did the E.P. Also, of course, we've learnt to play our instruments rather better than we could then!

G.H.)What about 'Time Goes By So Slow'.

Steve.)That was the second single - it was on Factory.

G.H.)Why did you leave Factory?

Adrian.)They didn't have a lot of money to put up.

Mike.)They did offer us an album but by then we'd already signed to Island.

G.H.)Why Island?

Mike.)Well, several companies had come to see us, and they'd all said 'we'll let you know, but Island were the only ones who actually offered us something solid, so we just grabbed it.

G.H.)No regrets then?

Mike.)No, we're really happy, getting on really well with them.

Adrian.) We were really pleased about that 'Cos we hadn't done any London gigs at that stage and we were getting really pissed off with the general attitude of the music business in London that you've got to go to them, and you've got to send them tapes - even the posiest venue in London you've got to send them a tape if you want to do a gig there.

G.H.)How did you enjoy doing the L.P.?

Mike.)I think we all enjoyed it.

G.H.)were you under any pressure from Island about how to do it?

Mike.)No, none at all.

Adrian.)It's not as if we were with E.M.I.

Mike.)There's a big difference between the E.M.I. 'He who pays the piper...' sort of attitude and like the Indie attitude where it's up to the band, but there again the Indies aren't backing you to the same extent.

G.H.)So if it wasn't for financial considerations you'd prefer an Indie.

Adrian.)In some ways, yes, but of course financially, no.

Mike.)I think we've got a kind of comfortable middle path with Island.

Adrian.)I suppose if you can afford to be with an Indie then do, but otherwise you need a major.

And they're never gonna make you stand in line
Your just waiting for the right time.

Mike.) The ideal position would be to be a successful group on an independent label.
G.H.) How would you define your music?
Adrian.) I wouldn't try, I can't really do that.
Mike.) We leave that to other people.
Steve.) It's like blowing your nose really, then spending two hours sitting there looking at it and explaining what's there - if other people want to play with our dirty handkerchiefs that's....
Mike.) It's very difficult to say what you do, because you might want to change and if you start saying 'Oh we're a such-and-such band' then you've more or less tied yourselves down to that.
G.H.) Isn't it tempting to corner part of the market by putting a label on yourself so fans of that sort of music will come and see you?
Mike.) Yes, that's all very well, but it's much nicer to have it your own way.
Alec.) If someone's narrow enough to come to one of your gigs just 'cos you've put a particular label on yourself, then they're not going to let you get away with playing anything except that sort of music.
Mike.) Some of us want to progress.
Adrian.) Pop. - That's what it is! Pop!
Mike.) Pop's such a broad label.....
Adrian.) Pop with an edge to it!
Alec.) It's not broad enough for me. I'd like something that was totally meaningless!
Mike.) Like, we say this, and a lot of other bands are saying it too - there's a lot of bands who don't want to be labelled.
Alec.) We're not really pop - pop is stuff like Racey - pop - popular - stuff that sells records.
G.H.) How would you feel if you became successful?
Steve.) Wealthy - that's how we'd feel!
G.H.) But you wouldn't consider changing your style or approach just for commercial success?
Adrian.) Not to something that was obnoxious to us - not something we didn't want to do
Alec.) Not just for the sake of it.
Steve.) If someone was waving fivers under our noses.....
Alec.) Or saying we could have women and big cars.....
Mike.) Hold on - you said money first - I wouldn't do it for money as willingly as I'd do it for women and big cars!
Alec.) I wouldn't want to change just to get in the charts, but then you can't tell what'll get in the charts anyway. We wouldn't like to be like some groups who are just hired to get in the charts. There've been a lot of rumours about things being bought into the charts - like Tubeway Army.
G.H.) It would give a group with the right potential the chance to be heard....
Mike.) I can see that from the fact that Radio 1 wouldn't play 'Are Friends Electric' until it got in the charts and then they'd play nothing else - that's one of the reasons why I don't like the radio.
G.H.) Have you had much airplay for Boys Cry?
Mike.) Independently, and by people like John Peel, Kid Jensen, Mike Read.
Adrian.) We're getting quite a name with that lot actually, and that's getting us a bit of a following as well as the local crowd.
Mike.) When we first started playing gigs in London, it was like half the audience were journalists and the other half were musicians.
Alex.) University students like us.... What does this mean?
G.H.) Why did you choose to put out a
Mike.) Well when we'd done the album it anyway we mentioned Phil Spector to the me about Phil Spector' - anyway, he was decided to do Boys Cry, just for a joke left over, so we did dozens of overdubs sound, and Island really liked it so
G.H.) You've done a few R.A.R. gigs, music?
Mike.) No, we play pseudo-intellectual
Adrian.) With an edge to it!
Mike.) We don't 'cos no-one in the and it wouldn't suit our sort of haven't got strong political views.
G.H.) You've supported a lot of groups, Members - do you prefer to support at a one?

cover version as the single?
was only about thirty minutes long, producer, and he said 'don't talk to a total Phil Spector freak, so we 'cos we had about four days studio time on everything - built up a real wall of we used it for the single.
do you reflect politics in your

pop....

band writes good political songs, music, but that doesn't mean we

notably a long stint with the big hall or headline at a small

Mike.) We prefer a small one, but you have to do supports so people can discover you.
G.H.) You've supported people like Adam & the Antz and The Fall. - how well did you get on?
Mike.) Well we've found that the sort of left-field will listen whereas the absolute out-and-out punks won't give you a chance.

At this stage the Distractions were called away to do their soundcheck, and the interview thus came to an end.

E.S.



THE DISTRACTIONS. FULHAM GREYHOUND.

Typically, I went all the way up to London, to discover that the support group came from Reading.....they were, in fact, Modern Jazz, a light-weight, punky combo, who played a full, original and interesting set, vaguely reminiscent at different times of the Buzzards and Starjets.

Eventually the Distractions came on, and initially made little impression on an audience which, in the main, had come for a night out rather than specifically to see the group. Certainly none of the group had made much effort to look particularly captivating - especially lead singer Mike, who wore sensible shoes, smartly co-ordinated tie and trousers, the latter displaying what can only be described as a distinct flare. However, as they opened the set with 'It Doesn't Bother Me', most people could not help but be impressed by their music which gained a lot more guts live without losing its smooth, fluid beat. Most of the set consisted of tracks from the album or singles, though there were a couple I did not recognise, and although I had to leave before the end, I did not get away in time to prevent my being won-over by the Distractions. E.S.

BETWEEN PICTURES

CHERRYS WINE BAR.

Between Pictures first gig in Reading for yonks, and also their first with new drummer Kev. Drain, who, (I suppose I've got to say it) used to be in the K.9.'s. (Gosh! C.C.) (who? P.I.). Of course, if you've ever read Grinding Halt before, you can hardly expect me to describe them as anything but brilliant, with Kev's drumming providing a more substantial backing than ever - perhaps to the extent of being a little over-powering. However I didn't enjoy the set as much as I have done in the past, particularly as some old favourites were given the elbow in return for less familiar numbers. This is perhaps attributable to the lack of time they have had to rehearse with Kev, and they're still one of the best groups to be seen around here, and deserved their encore. Indeed, there was sufficient support to warrant a second encore, but we didn't get one. E.S.

The Legendary Flobs. At The Monday Club.

And so it came to pass that I looked up into the sky, and there appeared above me.... a flob! And it came down and hit me in the eye....' A typical example of the incessant inter-song banter of the vocal-flob. Sometimes this is inspired, sometimes just plain stupid, but either way it is part of the Flob phenomenon. Having experienced this phenomenon a couple of times, I have not been over-impressed by the Flobs - the music (mostly original numbers, but with a few cover versions) tends to wallow in blatant mediocrity, though some songs come off better than others, their debut 45, 'Dead Popes' certainly being one of the better ones. They admit themselves that they are 'really up to date....a seventies band', and clearly you are not supposed to take them too seriously as they clearly don't take themselves very seriously, and they've certainly managed to attract a few loyal fans, but it must be stressed that they are entertainers rather than musicians. Nevertheless a good laugh; more fun than eating nails! E.S.

THE TIME. Just space to quickly mention The Time - I saw the tail-end of a very good set at Cherrys Wine Bar in which I was reminded of early Boys stuff etc. but I know nothing about this group except that they're very good - if anyone knows anything about the Time - please get in touch! E.S.

COCKNEY REJECTS

THE
PACK

kidz next door

ELECTRIC BALLROOM

First were Kidz Next Door, a group in a similar mold to the Rejects, but less powerful, and less monotonous, and although they didn't receive much support I thought they at least deserved an encore. But what do you expect if you play in front of an audience of hard core Rejects' fans? They ended with 'Kidz Next Door' which was typical of all their songs tonight - energetic, and appealing - a group worth keeping an eye out for.

Next were the Pack, and again they were very

good indeed, although I must admit I think the Kidz Next Door just got the edge on them. The lead singer sported what can only be described as a public school type blazer, but this was soon removed to reveal boots and braces, as the group leapt into their second number. Two good groups then, but this was the Rejects' show...

As each day goes by I seem to like the Rejects less and less. Every picture we see of them they are either climbing all over each other, or pulling silly, pathetic faces, or both. And they seem to refuse to try anything even remotely different. When we saw them last they were most disappointing and the show was marred by dozens of technical hiccups. But tonight the Rejects were incredible. Each song seemed to take on a new dimension, and many of the favourites off the Greatest Hits album were played, plus a few newies - 'Oi Oi Oi' for example, the new (or rather current by the time this comes out), single. 'Are You Ready to Ruck', 'Shitter', 'I'm Not A Fool', 'Flares and Slippers', 'Police Car', 'I Wanna Be A Star', 'Where the Hell is Pabylon', 'Fadman' and the Ramones' 'Blitzkrieg Pop' were all played in quick succession. The front men - Stinky, Micky and Neil - leapt all over the place, while Vince was barely visible behind his massive black and white drum kit. After some 2 an hour the Rejects left the stage and two encores later it was all over.

Live the Cockney Rejects are hard to beat, I just wish I could say the same for their records - if only they would try something different just for once! Until then I think I shall always prefer their live show 'cos that is virtually faultless. <.<

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LIVE AT THE RAINBOW.

I am afraid that I don't know the name of either of tonight's support groups. First were a fairly accomplished Irish punk combo, the other a reggae group, who must have been good 'cos even C.O. liked them! Nevertheless, the audience were not really bothered by the former, and positively hostile to the latter.

The audience were, of course, hungry for their heroes, S.L.F., and I soon found myself crushed at the front of a large and expectant crowd.

Eventually Fingers took the stage, and did their best to put our fervency in perspective with an opening volley of the self-deprecating 'Nobodys Heroes' and their self-parody 'Barbed Wire Love'.

The whole of the set was delivered with indescribable power and energy - they did an excellently balanced set of old and new materials, each one sending us into an even more frenzied state than the last - one encore would not satisfy us, so we were given 'Breakout' which they had not prepared.

All in all, the whole gig was an absolutely indescribably euphoric experience and is undoubtedly the best gig I have been to this year....I have little doubt that I can say the same for the Captain too!

EDD1E 5N1DE

motorhead

GH: How did you get the idea for Motorhead?

Lemmy: Well, I was sacked from Hawkwind and I figured I had to do something quick before people forgot about it, so I came back to London, formed the first Motorhead with Larry Wallis and Lucas.

GH: Why was the 'On Parole' album not released?

Philthy: Becuase UA didn't like it. They only released it when we became popular, and 'Pomber' went in at No. 12. We owed them a few thousand pounds, and they released it to get their money back and cash in on Motorhead's success.

GH: What about Stiff and 'Leavin' Here'?

Eddie: In '77 we recorded 'White Line Fever' and 'Leavin' Here' at Peeble Peach in Worthing, and there was a delay getting the tape or something.....

Lemmy: Yeah, we financed it ourselves, and they wouldn't even pay the £140 to get the tape.

E: Their excuse was we were too late delivering the product. The real reason was Stiff was getting popular and started putting out compilation albums. They leased out our songs to French Skydog records, so it would be bought on import, and both tracks appeared on the two compilation Stiff albums. They really messed us up. And that box set - there's another rip off. Motorhead were the only band on Stiff (Damned? - E.S.) like, well all our fans had to buy 10 fucking records to get our single. We hope our fans wait until such time as we give it away with Newsweek.

GH: What happened with Chiswick?

L: Chiswick saved us. It was April '77, and we were going to split, and do one last gig at the Marquee, and then playing at the Roundhouse with the Damned I asked Ted Carroll, because Jake Riviera was hustling us at the time, if he was going to record us for a live album, because we were going to split. But we didn't have the mobile. We went into the studio to record two sides for a single and ended up with 11 backing tracks in two days, so they let us do the rest of the album. He was very good to us, Ted Carroll. In fact 'Motorhead' is still available on his Big Beat label. He saved the Damned as well 'cos no-one would touch the Damned when they reformed.

GH: What are the links between you and the Damned and the Fronze/Chiswick single idea?

L: We were going to make a single together, but it didn't work out because certain members of both bands were very drunk. There was only me and Algy left in the end. I played bass on 'Ballroom Blitz' and we had both drummers on a version of 'Over the Top'. The first 'Ballroom Blitz' was much better than the one actually released. They overdubbed guitars and replaced my vocals, which was much better. There was meant to be seven of us doing it, but in fact there were two. These two - Philthy and Eddie - had to go. The Captain was meant to be putting guitar down, but he was breaking toilet seats and watching cricket.

GH: What Hawkwind albums did you play on?

L: Everything from 'Doremi' to 'Warrior On The Edge of Time'

GH: How did you get the name 'Philthy Animal'?

P: From a girlfriend I used to have. She discovered the philthy bit. The animal comes from the Muppets I suppose. A long time ago my granny used to call be "you philthy little animal" 'cos I used to come in covered in mud.

E: So know you know Philthy Animal was named by his granny!

GH: Who thought you to play drums?

P: I went to Leeds college of music for about two years, two nights a week, leant to read music, and do military drum rolls. I sat in my room for about three years practicing them. My technique is however unique.

GH: How's the Motorheadbangers club going?

P: Yeah, Paul Hadwen from the agency does it with one sister and his dad. And he does the Damned as well of course.

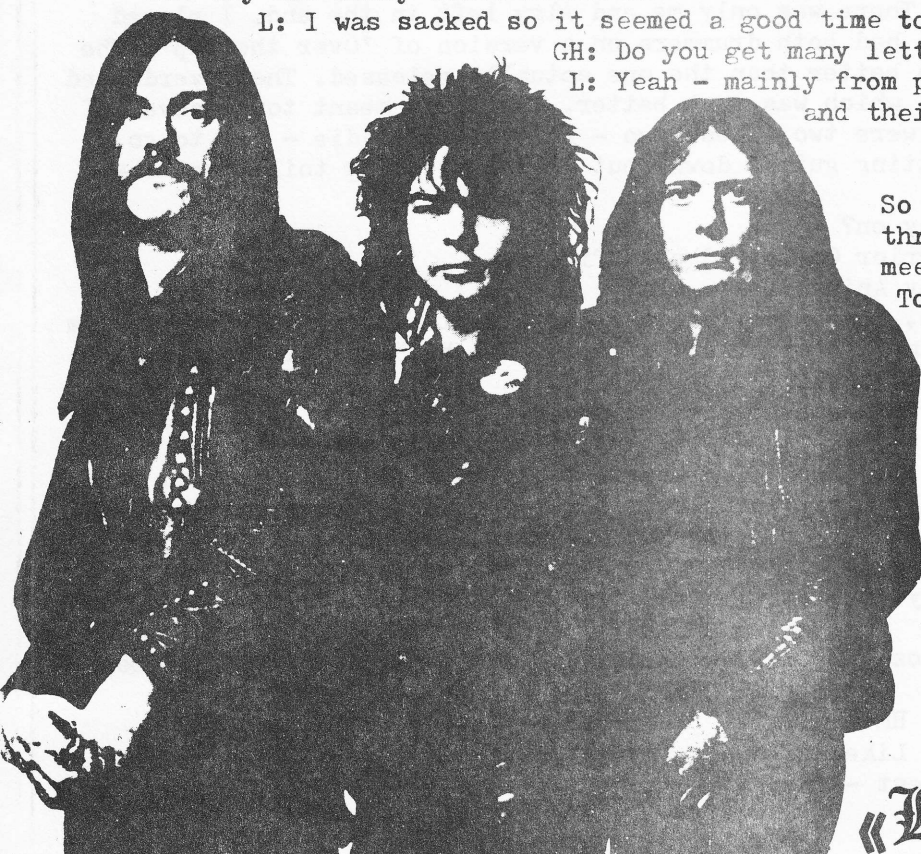
Paul: It's 45, Upper Accommodation Road, Leeds. We've been going four months, 1500 members, £2 membership per year.

GH: What do you think of the current HM revival?

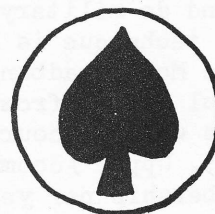
L: Some are good, some are rubbish. Like any other revival it's just a fashion. I quite like Iron Maiden - they're the best - them and Saxon.

Motorhead

- F: Yeah, but it can be bad for the music. You've got 20 bands playing the same. Two years ago it would have been good HM but now it's just the same as everyone else.
- GH: Why do you think you became more successful at the time of the new wave explosion?
- L: Because there must be a link somewhere. A lot of people have described us as a cross between Heavy Metal and New Wave, but I don't really know. When we're playing we don't really aim for being anything.
- E: After the punk thing the only thing left standing was Motorhead. Now we've got all the oldies getting together again, like Uriah Heep.
- L: In six months time all the papers will say HM is dead, but we'll still be there with Motormusic.
- P: The next revival will be the hippie revival.
- E: That's dead and should not be revived
- GH: Do you have any plans for a new album?
- L: Yeah, that's what we're rehearsing for now. We've written three tracks, and we start recording on May 15th. We'll tour in September or October.
- GH: What about a live album?
- E: We've got this live EP, and maybe there will be a live album after the next studio one.
- GH: What about politics - Lemmy used to wear swastikas?
- L: That was just for a laugh, ridiculous y'know. We're not interested in politics. If we're anything we're outlaws, anarchists.
- P: If we were in the wild west we'd be outlaws - part of the James gang.
- F: That's part of our image. The punks did it as well - the Clash really leant on it. There's so many factions in politics, but who cares. We're playing music to enjoy.
- P: By the way before we play England we may go to America first.
- GH: Do you reckon your attitude to recording has changed since the small label/band revolution, since the final solution attitude?
- L: NO - we started on a small label. Chiswick we small at the time, and they put all their money on us - they even had the Count Bishops round there putting their own records in sleeves. On a big label you get more push, whilst on a small label you get more attention. That's all really.
- GH: Coming back to Philthy's drum technique - why is it so unique?
- E: He just hits them as hard as he can, that's all. Are we really the best band in the world?
- L: Yeah, I would think we are!
- GH: Why did Lemmy leave Hawkwind?
- L: I was sacked so it seemed a good time to leave!
- GH: Do you get many letters?
- L: Yeah - mainly from people who want to sleep with me - and their all geezers!



So there you have it - Motorhead, three totally committed musicians meet Grinding Halt one week, and do Top of the Pops the next week. Is there a connection? Pic Sleeve and I walked free men from Ladbroke Grove - we met Motorhead and survived!



EAT
RECORDS.

'Boston based Eat Records is about to unleash its products on an unsuspecting world'... or so says the press release they sent me all the way from the U.S. of A. (Ain't it good to be influential? - P.I.). With it they sent me a yellow vinyl square flexi disc E.P. (bet you wish you had one!) which, despite the blatant gimmickry is quite good - it comprises two cuts each from The Commercial and Human Sexual Response - both of whom are to have their debut L.P.s released soon on Eat. The former are straightforward beaty pop, the latter deeper, more substantial sounding and uncomplicated. I think they're both pretty good - how about sending me the L.P.s as well buddies?

Hymns of Faith.

Seven tracks on one 12", 45 r.p.m. has got to be good innit? it shows that, contrary to many criticisms levelled against them, Crisis do know what they are doing - they are using the freedom of their own (?)

Indie label, Ardkor, to produce good, cheap records to back up their tireless gigging.

The opening track is called 'On T.V.' - it is a bit on the slow side, but then all the tracks here seem to lack the energy and vitality and venom instilled in Crisis' live performance. The vocals too are a bit monotonous, and are somewhere inbetween singing and talking. Nevertheless, this song is excellent. 'Laughin'' starts off slow, with echoing vocals, and speeds up gradually. 'Back in the

U.S.S.R.' is not a cover version of the original of that name - thank god, but the use of the same title highlights Crisis' realistic and unromantic way of looking at things. It starts with the Russian national anthem played on a mouth organ. It is, of course, strongly political it gives a feeling of restrained strength, fades out, builds up again and dies away. 'Afraid' starts with a very long instrumental, catchy and tuneful, hardly reminiscent of fear, but just as you start to think it's an instrumental, the vocals come in, and give more of the right mood

'Frustration' starts side two - deep groaning bass, the drum builds up and the guitar emits sharp flashing bursts like gun fire. 'Red Brigades' starts off weak, but builds up in power and speed to a deafening crescendo as the vocalist yells 'Red Brigades' over again, faster and faster until it dissolves into chaos. 'Kanada Kommando' is probably the most tuneful number here, and is very good, but none manage to reach the heights of their classic number 'Holocaust'. All their numbers, in fact are fairly derivative, constantly reminiscent of other groups. Their lyrics sound good in context, but on paper look a bit simplistic - "Back in the U.S.S.R./ You won't get very far / You say you want to live their way / But I don't think it's gay.". Crisis are a brave and outspoken band - they know what they want to do and say, but are having problem in articulating, but they are strengthening into a formidable band. Not to be overlooked.

THE MOONLIGHT TAPES.

The album opens with 'Complex' by Sore Throat - a simple, tuneful, but effective track, Buzzing guitar and crude harmonising mask poor lyrics on the subject of sexual / physical inadequacy. The Members come next, with their old 'Rat Up A Drainpipe' - it's a typically punky/reggae number but comes across less polished than the studio numbers, although sound quality is excellent for a live recording, as it is throughout the album. The Lightning Raiders' 'Views' is a good, but not outstanding rocker. Last on the first side is 'Law And Order' by Local Operator who sound a lot like T.R.B. with a melodious, bouncy number exposing reggae influences.

Side Two kicks off with The Edge playing 'Next In Line'. After an incredible debut single in Macho Man / I'm Cold, the Edge seem to have gone downhill (Groan - C.C.), but this is a lot better than most of the stuff they've been turning out recently - attractive lead line, twinkling organ and clear precise vocals make this quite an outstanding number. 'Shaftsbury Avenue' by the Q.T.s starts off well with throbbing bass, skidding drums and screeching guitars, but the effect is spoiled by weak vocals which detract from the tightness of the backing. No prizes, of course, for guessing why I bought this album, and although this track, 'Looking For Another Teenage Dream' by The School Bullies is not typical, rocking Damned fare it is still, of course, brilliant (What a surprise - C.C.). It is in fact more like Smash It Up than anything else - the sort of pop song Chiswick want them to release, in fact. The Damned are still the greatest group in the universe (Here we go again - P.I.) the Captain (Sensible, not Callous) clowning as usual - not the Damned at their best, which explains why it hasn't been released. Never the less interesting - usual heavy, chaotic but effective playing plus Dave's inimicable vocals. 'Why Me' is not the Passions at their cheerful appealing best - the music seems to exist only as a vehicle for the (anti-sexism) lyrics - quite catchy all the same. The Soul Boys'. 'Red Rising Sun' is fairly average and unassuming, but 'Return Of The Ice Age' by the Kameras is excellent - quirky, angry, impassioned and very effective - a good point to end on.

****½

E.S.

Toyah

BLUE MEANING ****

Like many others my first introduction to this very versatile performer was via Shoestring; that prompted us to do an interview with her (issue No. 3) and now she has put out her first album.

She says she writes her songs about people she knows or she has met, and from this I can only conclude that she knows some rather strange people....

This album shows her musical progression from the AP she released about a year ago, and like most of her records it takes some time to get into. The lyrics are skillfully written though sometimes difficult to relate to. However after reading the lyric sheet a couple of times a clearer picture begins to emerge. She often seems to be fitting the lyrics into the music rather than vice versa, so that the sentences aren't always very fluent, and secondly she tends to act the lyrics rather than sing them. This can be effective, but sometimes it goes too far. Toyah seems to be concentrating very hard on the vocal sound and so occasionally loses the vital link with her band.

The album comes to life with the eerie 'Ieyah'. As I said before the lyrics can be hard to comprehend: "Zion/Zooberon/NaNa Na Na Na Hey/Debauch/necromicon/Arc". The shorter, 'Spaced Walking' follows. Somewhere along the line her voice becomes distorted so that it sounds very childish, including little giggles. It is effective although the childlike vocals don't really correspond to the more adult lyrics. 'Ghosts' is again very eerie, the lyrics hinting both at schizophrenia and paranoia. 'The Mummies of Guanajuato' is next up and doesn't really match up to the others, and at times it can become a little tedious. The title track is last on side one in which Toyah vents her opinions of cities. The song gives Toyah the opportunity to write some of her best lyrics - "The big grey building/breathes in oxygen".

Having spoken of Miss Willcox's contribution the band needs a mention. Although a relatively young band they are very much together in their playing. Peter Bush on keyboards adds an invaluable contribution and Steve Bray on drums too is very impressive even when in the background. Joel Bogen holds the group together with some very precise playing and the bass (Charlie Francois) compliments the others, for a very unified sound overall.

'Tiger Tiger' gives Steve Bray a chance to steal the stage with Toyah although this isn't one of the best tracks on the album. 'Vision' brings the album back up to standard. Again Toyah tries an eerie song namely "Insects" which ends with Miss Willcox being eaten alive by thousands of insects - fun eh? In 'Love Me' Toyah plays the part of someone appealing to be assaulted - any volunteers? (No, not you, C.C.). But other than that the song is really quite good, and well "acted". In the final song "she" Toyah takes on a male role hiring a prostitute. It's about the only song where the lyrics are vivid and obvious, and it brings the album to a very effective end.

Toyah is the sort of band you either love or hate, and if you fall into the first category, as I do, get out your piggy bank and pop off to the local record store. P

CHEAP DIALOGUE

Unless you come from Kingston Blount (where? - E.S.) it's unlikely that you've heard of Cheap Dialogue, but now, thanks to your very own GH you're all about to have that privilege.

The group recorded a demo tape earlier this year, and at that time the group consisted of Alistair Murray (guitar and vocals), Andrew Reid (bass) and A. Gamble (drums), though Mr Gamble has now left and a new drummer is being put through his paces. Gigwise they're not doing a lot, though the situation could change soon.

The demo has 6 tracks, each with a dominant bass line. Clearly another guitar is needed, to add to the sound, which is a bit hollow at the moment. The songs are all well written, though Alistair seems to lack some conviction and aggression in his singing. This could be because he is trying to put out a good tape and is concentrating too much on playing guitar, and I can't help but feel that this problem would disappear in any live performance.

The music is fairly basic, though this should not be taken as criticism. The guitar rasps in the background, whilst the bass plods on patiently. My favourite is 'Ion Part Zeilon', which seems to bring out the best in each performer. The other songs are: 'Give Me', 'Cheap Dialogue', 'Naivete', 'Blood Lust' and 'War Heroes'.

Anyway, enough said, expect that when they do start playing a few live dates, go and check them out, and we wish them luck and look forward to actually seeing them play, even if we have to drag ourselves over to Kingston Blount (where? - E.S.) P

They say young days are a lot of fun,
Well, if they let us we'll have some.

Freedom has no value if violence is
the price.

Siouxsie and the Banshees

Siouxsie and the Banshees began life, as everyone must know by know, started life at the 100 Club in the late summer of '76. The 'show' was totally spontaneous, the group consisting of Siouxsie (then Suzie) Steve Severin (then Havoc) and the (in)famous Sid Vicious. The only 'song' they all knew was The Lords Prayer, which they bashed out for some time - the idea had been to play until they were booed off, but the audience kept quiet, so eventually Suzie and the Banshees had to leave the stage. Was the whole thing a joke then?

SILOUXSIE) well, it was all carried out as a joke... I don't think anyone who was there found it very funny... I'm surprised we weren't thrown off."

It was no instant success story - those who were present described it variously as "Rubbish" to "the worst noise I've heard in my life. They met Sid at the Pistois gigs - all three were part of the Pistois most devoted fans - the Bromley contingent. So what was Sid like as a friend?

SILOUXSIE) Cute, funny....

STEVE) ...Very cuddley. (!)

Do you think he lived up to the reputation the press gave him ?

SILOUXSIE) We never really knew him then, he wasn't really like that when we knew him - he was quite funny.

Would you say his later behaviour was out of character then?

STEVE) No, not really...not at all.

What about his death?

STEVE) Well, it was all inevitable really.

SILOUXSIE) He had always said that he didn't want to live past a certain age ...I forget what it was now.

How much were you helped / encouraged by the Pistois to carry on ?

SILOUXSIE) Not really ...let's say they made it all possible, opened the way. They thought of it first.

STEVE) At that time there was no Punk scene. We started, and it wasn't called anything, it was just a lot of small bands with different ways of expressing themselves. Later it became just a fashion craze.

Do you object to that ?

STEVE) No, not really.

Are you still a Punk band ?

SILOUXSIE) We are Siouxsie and the Banshees !

STEVE) Punk doesn't exist any more... not like it was.

Why did you put The Lords Prayer on the second album ?

STEVE) Well, quite simply it fitted better on the 2nd. We always did it live in the studio - no mixing.

Did it come from any sort of religious sentiment ?

SILOUXSIE) No - none.

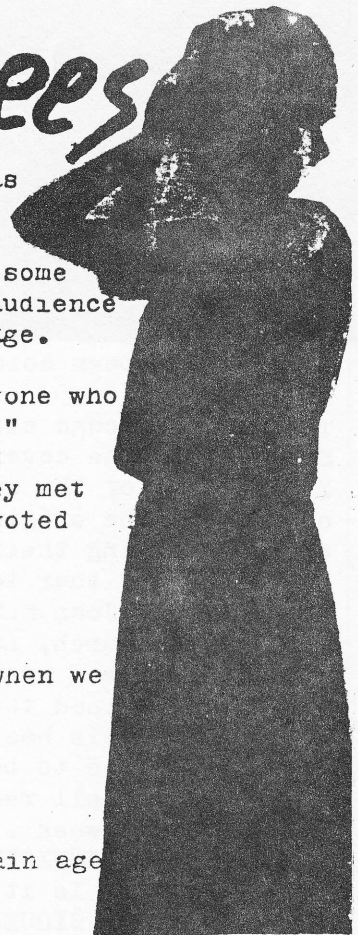
Later the band became more organised - they managed to play by borrowing the support bands equipment, claiming to have lost their own. However, they had difficulty getting a contract as they fell uncomfortably imbetween the categories of main-stream Punk, and the more recent experimental sounds. The result was frustrating - there was a Banshees bootleg well before the appearance of their first legitimate release, the single 'Hong Kong Garden'. What does Siouxsie think of bootleggers ?

Siouxsie) Not a lot - they're just leeches trying to make a quick buck.

There were only two alternatives - to sit it out, or look for a means of putting out a record independently.

SILOUXSIE) Small labels weren't for us - I can't understand any group wanting to stay small like that.

STEVE) Besides that, there weren't many about then, the music industry was very different then. Rough Trade were only just starting then, and we couldn't afford to put our own out.





Meanwhile, the Banshees had built up quite a following, and a 'sign the Banshees' campaign. Eventually, two years after their unusual and inauspicious start, in the Summer of '78, Polydor finally managed to read the writing on the walls (groan! - E.S.) and sign up the Banshees. Hong Kong Garden sped up the charts, reaching number seven, much to the surprise of everyone except, perhaps, the group themselves. That autumn, their first album, 'The Scream' was released, to much critical acclaim, and this was followed early the following year by The Staircase (Mystery), on the flip side of which was a cover version of 'Twentieth Century Boy', intended as a tribute to one of Siouxsies' heroes, its writer - Marc Bolan -

STEVE) We'd been doing it live for about 1½ years, and we felt it to record it.

The Groups second album, Join Hands, was released late last year. Steve about the cover -

STEVE) Most of the songs on that album are about either death or obsession. The original idea for the cover was going to be to have children having their first communion, but then we changed it. It was on the tour to promote that album, that fate struck the cruel blow - John McKay and Kenny Morris walked out on the other them in the lurch. Luckily, the breach was very successfully drummer Budgie - previously in Slits and Big In Japan, who has officially joined the group, and Robert Smith from support group. By the time this has been printed, the new Banshees album will released. it is to be called Kaleidoscope.

STEVE) It was all recorded in three to four weeks, everything recorded in a week.

SIIOUXSIE) Mixing takes the most time.

Is it much of a progression from Join Hands?

SIIOUXSIE) (after a thoughtful pause) well, it's just another Banshees album really.

Are you really satisfied with what you're turning out now?

SIIOUXSIE) I think proud is a better word.

Are you planning a tour to promote it?

SIIOUXSIE) NO!

STEVE) Tours are boring...well, it depends how you do it. Thirty gigs in a row, going up motorways is boring, but touring abroad, going from city to city is quite exciting.

You recently did a gig at the Rainbow, raising £3,000 for mentally handicapped kids, would you do that sort of thing again?

STEVE) No, 'cos it doesn't really make money - the only reason we did that was because we hadn't played for some time, and could make some money.

Siouxsie had mentioned that she had had no idea what the 100 Club would lead to, so did she like her new role as a pop star?

SIIOUXSIE) Sometimes, but the main thing is what we're doing, and that makes it worthwhile. Are you trying to influence people or get a message across?

SIIOUXSIE) No, not really - we write songs when things are important to us, and we hope people feel the same...it's just what's important to us.

What other groups do you listen to

SIIOUXSIE) Millions...The Cramps E.P. Cure, Suicide, and a group who supported us from Glasgow called Altered Images.

Before I left, there was one more thing I wanted to ask her - what are her plans for the future?...

SIIOUXSIE) Writing films, I hope, all sorts of films - I like the cinema.

STEVE) I think 'Carry on Banshees' would be good!

And so, you've got not only Kaleidoscope to look forward to, but Carry On Banshees as well....Or perhaps not! CARRY ON, BANSHEES!

Fi

INERTIA

Inertia, otherwise known as D. Benford is a one man group, hailing from Beaconsfield. He says he is trying to avoid the usual cliched modernisms associated with synth-orientated music. A debut single has been released on his own Inertial records, and is really good. Throbbing drums synths sound unfrivolous but insistent - like the Normal playing an Ultravox number. Highly recommended, and only £1.30 (incl p+p) from Inertial Records, Transformer House, 2, Hillingdon Road, Uxbridge, Middlesex.



SINGLES



by E.S. & C.C.

DEAD KENNEDYS - Holiday In Cambodia (Cherry Red). Piercing volleys of guitar, a drum roll and goooo! Not as good, however, as 'California Uber Alles', but still quite effective.

DISTRACTIONS - Boys Cry (Island). Not their best by any means and a bit too close to the original. Could do with a bit more guts. Still worth a listen though.

THE FREEZE - Celebration/Cross Over (A1 records). Space age type intro, with sophisticated guitar work. Vocals a bit superfluous. Cross over has a more ponderous beginning, with whispered vocals and fails to gather momentum.

COMSAT ANGELS - Total War (Polydor). Is this the same group that produced the excellent 'Red Planet' single, we ask ourselves. This is weak, and lacking in any sort of energy and does nothing whatsoever for either of us.

THE NEWS - 50% Reduction (Polydor). After listening to the Comsat Angels this was a real breath of fresh air. Vocalist sounds a bit like an English Bob Geldoff, but don't let that put you off! B-sides' just as good: whirling keyboards, and quick bursts of vocals that are really effective.

CRASS - Bloody Revolutions/POISON GIRLS - Persons Unknown (Crass records). Actually sounds something like music for a change. We could go on about the politics of this song but we won't. As for the Poison Girls we have a slight disagreement - E.S. says they're nothing, C.C. says they provide the slightly better side of this record.

FLYS - Does Your Mother Know (Parlophone). I know we've said it several times already, but once again this is not their best. A quick spurt of drums, and its into another typical, catchy Fly's number with lots of harmonies and a strong beaty tune.

FLOWERS - Ballad of Misdemeanour (Pop Aural). Their tracks on the very first earcom were excellent, and this is another original, smooth, bouncy number from this Scottish combo.

FL SEVEN - Radio Tokyo (Pop Records International). The first single from this local group, and we hate to say this but it is uninspired pop. Lacking in originality, catchyness and power that is to be found in the best of the modern pop groups. Most disappointing.

WHF FALL - How I wrote Elastic Man (Rough Trade). One of their less well inspired songs, and more repetitions than usual. Up and down beat that persists throughout and can be really annoying.

SECTOR 27 - Not Ready (Panic Records). Own their own label, and very reminiscent of TRP's very last offering, 'Pully For You', but harder hitting and better all round. Punchy tune, clear, emotional vocals. Probably what TRB would sound like if they were still going. Expect an interview next issue.

DISCHARGE-FIGHT BACK (Clay). Real punk stuff - erratic, buzzing, grating. 5 tracks for a quid (though they all sound a bit similar). Lyrics are good when they're intelligible.

SNATCH - Shopping For Clothes (Fetish). Slow, distorted reggae - not their best.

BARRACUDAS - Summer Fun (EMI). Sounds like the Dickies playing surf music - a bit pathetic, tries desperatly to be catchy but is just tacky.

And finally.....

THE DAMNED - White Rabbit (Chiswick import). Not, as Captain Sensible put it, 'absolute dogshit', but it is a bit of a mess - they do their best, which is of course excellent, but 'Rabid' on the flip side is by far the best of these three trax. E.S.

STIFF LITTLE FINGERS - Back To Front (Chrysalis). Not as powerful as previous efforts, and at first sounds very weak, but after several listens I'm hooked. SLF do it once again. I would however like to see a bit more energy in the next offering, and hope that this does not signal the begining of the path taken by groups like the Clash or Siouxsie. C.C.

FANX TO:- Siouxsie and the Banshees, the Distractions, Shrink, Motorhead, Pinpoint, 'Lost Johnny' Speed, Quicksilver, Music market, Earth Records, V.I.P., Attrix, John Peel, Rough Trade, Small Wonder, Revolution, Davids Records, Better Padies, Compendium, Fat Records, Inertia, Cheap Dialogue, and anyone whose ever bought a copy of G.H.

Everybody's down in the centre of town, doing nothing wrong we're only hanging around.

Pinpoint

Pinpoint haven't exactly set the world alight since the release of their first single, 'Richmond' on Albion records, which was a grossly underrated song that deserved better success. However Pinpoint now seem set to launch a full scale attack on an unsuspecting world, as we found out when we spoke to bassist, Dave, whilst the band were recording their debut album at Martin Rushent's studio in Streatly, Berks.....

GH: How long has Pinpoint been going as a band?

D: 18 months. In that time we've played a lot of gigs, recorded one single and our line-up's changed several times. Since we started there's been one change of drummer and we're changing again. The first one was just the wrong sort of drummer for what we wanted. We're now recording an album.....a lot of people will probably be disappointed with it because.....I hope it's not going to sound at all like punk. The stuff we've recorded sounds more like Jackson 5 meets George Joe Miroda. with me singing.

GH: Have you got any more gigs lined up at all?

D: Well, we're going to finish the album first, get it mixed and take care of that side of it. We're bringing out a couple of singles....there's no point in to ring unless you've got some records out 'cos otherwise no-one will know who you are. We could play some clubs in London, like the Marquee, but we couldn't go on a national tour, not in our own right. And it's not worth doing it as a support 'cos people just see you as a support band all the time, which we don't want to be.

GH: Why did you choose Albion?

D: They came to see us down at our rehearsal room, which is pretty small, then they came to one of our gigs, which was a really good night and they signed us. Another reason why we can't tour is money - we owe Albion about £7,000. We're not going to get any money for years, even if we have a hit, 'cos we've got to pay it back, so we shall be impoverished in about two years time even if we get gold records and US sales....which we won't.

GH: How did 'Richmond' sell?

D: It only sold about 5 or 6,000 at the most, which is nothing. I was disappointed that it didn't sell better 'cos we can't go on unless we make enough money to pay for recording costs, touring and all that. At the moment I get £50 a week off Albion to live on.

GH: Are you happy with Albion?

D: Yeah...well, I mean if somebody gives you £7,000 over about 12 months 'cos they've got faith in you, you can't be unhappy with them. Obviously we've had disagreements, but that's only natural.

GH: Do you feel that they give you enough promotion?

D: They didn't do enough for the one single we have done. If this album doesn't get promoted and the next singles don't either then we'll have to really think about if we're with them or not irrespective of how much faith they've shown in us 'cos you've got to go all the way - getting interviews, putting ads in the papers etc.

GH: Will the album be the same sort of style as the single?

D: No. We're not going to be any particular style, we're just ourselves. I mean take the Ramones - there are lots of people playing heavy fast music, and you just get sick of people trying to be the Ramones all the time. I really like the Ramones, but what's the point of trying to copy them? You've got to find your own individual style.

GH: Are you happy with the way things are going at the moment?

D: Yeah, for the first time for a long time actually....for the first time in 6 or 7 months, 'cos I really started hating the music business. We did a tour with 999 3 months ago which I didn't want to do - I haven't wanted to do a lot of things we've done lately, but things are better now.



At the Electric Ballroom with 999 we were third on the bill with the Vibrators second, who should never have been on it. They're not even the Vibrators anymore, and they were second on the bill. If they're going to do that we might as well call ourselves the Sex Pistols, having been their tea boy. I mean only the drummer was in the Vibrators before, and he's not an original member. Anyway we got £60 on each night, between the three of us. Some of the gigs we got nothing. We also toured with the Members. We played the Cambridge Corn Exchange on that tour and got two encores, but we only got £25 for it.

Pinpoint

GH: Has the line up changed since the single?

D: No, except we are going to add a keyboard player. The single was supposed to have a saxophone on it 'cos we always have a sax live, but it went back for four mixes, and after two I didn't want anything to do with it. If you piss around with a song like that too much you lose all the original feeling, and it's just not the same.

GH: Do you find that being only a threepiece you have to do a lot of overdubs?

D: It doesn't worry me, everybody uses overdubs. There's nothing you can do about it if you want to stay as a three piece - which I don't. Our new member will hopefully play keyboards, guitar and sax.

GH: Why did you start in the first place?

D: Me and Auturo, the guitarist, started 'cos we wanted to create interesting music that wasn't cliched, and that was quite powerful and danceable. All our lyrics are about moods - things you go through that are very difficult to explain to someone. Hopefully some people understand what we are on about. We're doing a track today called 'Drowning In the Web Of Life' which is about being really happy in a wierd way...almost as if you're half round the bend, but you're really enjoying it. Like when you're on the tube and all the people are going to work, sometimes it can really bring you down, but sometimes you can just laugh at it. This songs about being happy about it. I mean you can worry yourself sick that someone might drop a bomb on you tomorrow or you can just think well, we can have a good time.

GH: Did you have much difficulty in financing yourselves when you first started?

D: Yeah, we all had to get jobs in the end. For ages and ages we went along thinking someone was going to come along and discover us and give us lots of money and that never happened. I got a job as a laboratory technician and I had to take aspirins and then give blood. I was a sort of human guinea pig. There was plenty of pure alcohol around so I got wrecked everyday.

GH: Do you get bored playing the same stuff every time?

D: Yeah, but everyone does. When people come and see us they all want us to play 'Richmond' from now on we're are not going to play it 'cos we're really bored with it, and how can you play something that you're bored with? They've got the record at home so they can hear it any time they want.

GH: Why is Martin Rushent producing you?

D: We did our first demos for him about 8 months before 'Richmond' came out. We had a serious problem with musicianship ie. we couldn't play very well, and so they didn't turn out exactly wonderful, and then we recorded with Vic Coppersmith and he told us we didn't have very good musician ship so we went away and rehearsed for about 6

months, and then we did the single with Vic Maile. So, we thought we'd go back to Martin Rushent.

GH: How did you get to do the demos with him in the first place?

D: Well, he'd done a lot of stuff with the Stranglers and it was about the time that we went in and did some stuff and they suggested him as first producer, and then Martin said he'd like to produce us again.

We'll let's hope it works out better this time. Things seem to be looking up for Pinpoint and I look forward to hearing some of the new style material - hopefully it's as good as the old, although I don't like the sound of some of their influences they mentioned to us - Michael Jackson for example!? We'll just have to wait and see.

<<

You choose your leaders and place your trust,
As their lies wash you down and their promises rust.



SHAM 69

have done.

The title track is first, with a punchy chorus and rhythmic verse, in typical Sham style. Sham sound revived, as if they've come back from the dead, and all the old enthusiasm is there. 'The Game' is followed by 'Human Zoo', another great track. 'Lord of the Flies' sees Sham trying something a bit different - chorus girls singing in the background, which is surprisingly effective, and it's nice to see Sham trying something a bit different once in a while (which is more than can be said for the Cockney Rejects). Great stuff! 'Give A Dog A Bone' is one of two tracks already available. I was never all that keen on it as a b-side, but it works much better as an album track. 'In and Out' has energetic guitar and is fast moving. 'Tell The Children' closes side one.

On 'Spray It On The Wall' Pursey spits the chorus at you, and 'Dead Or Alive' has everything in it that is good about Sham - energy, power, emotion and a tune that is hard to resist. Like the 'That's Life' album, this has two slower tracks on it - 'Simon' and 'Poor Cow', but neither of these are as good as their predecessors. They lower the general standard of which otherwise would be a five star lp. That's not to say they're really bad - they're just not great. 'Simon' is the faster of the two, 'Poor Cow' dragging on a bit. They are separated by 'Deja Vu' - again Sham try something different - this time it's echo type sounds, and again they've hit a winner. 'Run Wild Run Free' closes the lp - another rousing song that provides a good climax to a great lp.

On the back of the sleeve are the words "ALL SONGS WRITTEN FOR THE BENEFIT OF THE NEW GENERATION.....FANX"- FANX, SHAM, FOR A GREAT LP.

THE VAPORS



NEW CLEAR DAYS



that this be at least slightly disappointing. As it turns out the Vapors, in my mind, are pretty ordinary. This is most certainly not a stunning LP. There are two brilliant tracks - 'Turning Japanese' and 'News At Ten' (by far the best), and all the rest are fairly average, in varying degrees.

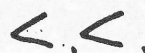
'Spring Collection' is one of the better numbers. It opens with vibrating guitar and thumping drum and turns into quite a catchy number. 'Turning Japanese' with that familiar piercing riff is followed by 'Cold War', which has a slow build up, culminating in what is really a bit of a dull tune - some parts of it are good, others boring. 'America' is faster and a bit more exciting, though not very original - it's one of those songs you think you've heard before, but can't place. 'America' runs cleverly into 'Trains' - one of the more appealing of the eleven tracks, but there's still that vital something missing. The same applies to 'Bunkers'.

The Vapors rely heavily on catchy riffs and hook lines, and in many cases these simply aren't catchy enough, but when they do hit the nail square on the head they come up with a classic - 'News At Ten', which opens the second side. On 'Somehow' the Vapors tell the story of a girlfriend leaving and how they try and persuade her to stay - "Don't leave me now, I'll make it up to you somehow". 'Sixty Second Interval' is slower than usual, but nevertheless effective. The penultimate number is 'Waiting for the Weekend' and is followed by 'Letter from Hiro' - more oriental sounds from the Vapors.

After all this is said you might be surprised to see that I have given this album as many as four stars, but I have exaggerated my criticism as this seemed to be the best way of getting my point across, so don't be put off totally. This is not a bad album, but it is could be better.

And you get home from work around half past six,
You've been working real hard and you feel real sick
And your dinner's in the oven and it's all dried up,
And your Mum don't like it 'cos you messed her up.

Still I can't hear you
You make no sense to me.



ARE YOU VOID ? ARE YOU VOID ? ARE YOU A VICTIM ? OR PARANOID ? ARE YOU VOID ? ARE YOU
VOID ? CAUGHT IN A VACUUM THAT'S CALLED PARANOID ! MOST MY REASON . FORGET THE RHYME .
FORGET THE VOICES . IT'S A WAY OF TIME . THOSE EMPTY VOICES . THEY'RE ONLY WORDS . TRYING
TO CONVINCE YOU THAT IT'S GETTING WORSE . ARE YOU VOID ? CAUGHT IN A VACUUM
THAT'S CALLED PARANOID ! ARE YOU VOID ? ARE YOU A VICTIM ? OR PARANOID ?
PARANOID ? SHRINK ! PARANOID ! SHRINK ! THINK SHRINK . PARANOID . FEAR . OVERWHELMING
PARANOID .

Shrink. A weird and unusual stage presence, alternatively labelled genius and
lunatic. But even off stage, and without the gold make-up and purple hair,
Shrink still seems to provoke a feeling of confusion and alienation. With
Shrink around very little happens as usual, and this interview is no exception.

WHAT ARE YOU DOING AT THE MOMENT ?
A part in Breaking Glass - about four frames, and I'm trying to get a record out
called 'Craze For war' It's not as bad as it sounds - it's about being conditioned
into a soldier.

WHAT ARE YOUR MAJOR MUSICAL INFLUENCES ?
The old jazz stuff - all this is going to sound like a bit of a piss-take, but
I like Jazz, and Swing. Also, I'm into stuff like Vera Lynn and Motorhead at
the moment, they may seem really different, but if you think...all the energy !

WHAT ABOUT YOUR OWN MUSIC ?
I just like experimenting - it's good to stick to some basics,
I can't keep writing stuff like Du Du Duwa, 'cos it won't get
in the charts, 'cos they won't play it on the radio - you've
got to be careful what you do.

THERE'S A LOT OF PARANOID IN YOUR RECORDS
well, that's me - it depends on what sort of state I'm in when
I write them. Sometimes I'm definitely on a suicidal level -
I'm scared of everything, I'm scared of doing. I keep forget-
ting about these really frightening things that happen to me,
'cos it's real life, and when things like that happen in real
life you're scared 'cos you think - 'that's impossible'.

One thing that's happened a lot is I'll be walking down the
street and I think - 'what's wrong?'. I wouldn't be aware
that something is wrong - then I'll start breathing a bit
fast, and my stomach tightens up, I'll get really hot flushes
and looking at everybody, and they're like robots - I can't
see any point in them - or me ! I'll look at my body, and
these clothes on it, and I'll think - how really limited I
am. I'm trying to look for some space 'cos I'm really scared
it's as if everything's pressed against you.

U BUT SO ARE YOU ! I CAN'T SEE ANY MEANING IN THEM ! OR IN ME !
Sometimes it's happened where beams have come through the
ceiling into my mouth, and I've spun around and felt so much
pain you couldn't believe it - like you expect that the
human body will take only so much pain, then it'll black-out
After that I just sat on the edge of my bed and laughed 'cos
there was nothing else to do, except kill myself, and I
don't want to die - I'm scared of doing, and I'm scared of
living - all I can do is keep moving and try to forget it.

WHAT ABOUT PERSONAL INFLUENCES ?
well, like when I was a kid, like every other kid I was
attracted to an image - you see something on the telly, I
was just dragged in to the whole thing of the glamour and
the glitter - all the fame and fortune (that I've never
had !!!!). It just seems such a great way of getting rich,
and I'm into anything that's like art.

YOU WANT FAME ?
I just want to do things, to make people feel things.
You've got to really love it or hate it.

THINK SHRINK

WOULD YOU CONSIDER CHANGING YOUR MUSIC FOR COMMERCIAL SUCCESS ?
There's one thing you've got to be careful of - the last group
I was in - The Secret - split up because the music was becoming
so commercial. You've got to find out if you want to be success-
ful. I mean, I'd love to be successful, but I wouldn't be happy
if I had to jump on somebody else's band-wagon just to get there.

That's why I describe my music as experimental - I don't want to categorise myself.
If other people want to do it for me, alright, but I just want to experiment a bit.
Sometimes it's a lot. Sometimes it's real trash, but then I won't let it out. It's
got to be the right sort of trash! It's got to make people feel something. I want
to experience so many things, and I need money for that. I want to see other parts
of the planet, and see what life-styles other people lead. You can only do these
sorts of things with money.

HOW ARE YOU GETTING ON WITH A&M. ?
well - I've only seen them twice, and both times I managed to mess it up, so you can
imagine what they must think ! But I've never really been on A&M. I'm too much of a
risk for them - it's always one-off deals, so now I'm looking for a record deal,
although they said the other week they might be interested in an album from me. I've
never even been up there, 'cos the last thing I'll do is lie....I'm too stuck-up to
crawl ! Really, I've been luck to get out what I have, really I'm still not known.
Maybe this Broken Glass thing will stir-up something.

You can't really ask me questions and expect me to answer them, 'cos I'm so confused
I can't even believe that we're alive, I think it's so weird. I just can't imagine
how and why all this should have started off. I know nothing about nothing, or at
least there's very little I do know about. If I think I know about something, the
chances are I know nothing, but there again I might know a lot. I'm not even sure if
I'm here - I might as well be dreaming, but a lot of the time I'll forget it 'cos I
get so involved and keep my mind occupied, but this place is so weird. If you'd've
mentioned the technology of today to some-one two-or-three hundred years ago, you'd
have been put away. The way everything changes....it's mad. And the same way, some
of the things that are going to happen in the future might seem like a fairy tale
now, but in two-or-three hundred years time they'll seem perfectly natural.

I've been looking for something to believe in - that's one of my big problems, why I
get depressed - I don't believe in anything. I just find it all so confusing. I've
got to feel I'm doing something I believe in.

I remember when I was in my bed and I was five years old. Normally a kid that age, you
don't expect to worry about things like that, but it's at that age that you ask a lot
of questions. I don't know why this happened, but I'd been put to bed early, 'cos I
was just a kid, and I just thought about... the weight of the covers on my body, and
about my head on the pillow, and slowly I'd become aware that the covers were becoming
so heavy that I couldn't believe anything could be that heavy, and it used to build up
until a smell would enter the room, and it all used to build up, and I'd see a cube
and a needle, and the point of the needle would touch the cube, and I'd feel so much
with it that the smell became the touch, became the weight of the bed - covers.

And then there would be these people, really old, and
a bloke would walk past and say 'hello' and a woman
walked past, and she'd say 'no'. And then this big,
brown, dull object came down over me, and gave me so
much pain that I couldn't believe it. And my mum came
in and shook me, and said it was a nightmare.

WHY HAVE YOU CHANGED YOUR APPEARANCE ?

well, I've got this nerve rash, syriasis, but also it's
like I don't like playing the same songs over and over
again - I want to get on and do other stuff. The half
head of hair bit - that was two years back. It was good
fun for a bit, but it gets boring after a while. You
don't stick with one thing - the punks know that - you
move on. It's personalities that count, not appearance.
I want to get into a real relationship with somebody,
irrespective of sex, where honesty is involved. I think
I must be an incurable romantic!



WHAT WAS THE POINT OF ALL THE MAKE UP ?

Well, it was like it says in It Shows - that's about revenge - if someone used to kick shit out of you in the street then you'd really want to do them some damage, so if you met the kid by himself somewhere,

then you'd get him. Coming down to the whole thing, like life is, to some kids it'll sound boring. The only people I really get on with are drug addicts. I haven't touched the stuff myself, I'm sure it would send me crackers. They're the only people who really understand what I'm on about.

The whole thing is like the ego, so when you've got control of your ego it doesn't really matter. That's what keeps people going, their ego. Also I like to demonstrate how ridiculous and confining the human body is.

Anyway, it's fun. I don't want to convince anyone - you'll never convince everyone anyway. There are so many morons on this planet anyway. I'm just going to do what I consider normal. I'm not going to be too selfish about it, 'cos....I visited my mum once like it, and she was in tears to think that I'd walked down the street like it. I don't want to hurt people. I like people, but there are some things I don't want to do. I don't mind conforming, but there are some things I don't agree with - social conditioning, the way you're conditioned by your parents and everyone, but you can't blame them 'cos they were conditioned too. That's what CONDITION is about. You're conned into it - I just want to be aware of that. The chances are I know very little, but I want to do a lot. E.S.

Shrink

Shrink

LIVE AT THE ROCK GARDEN, LONDON.

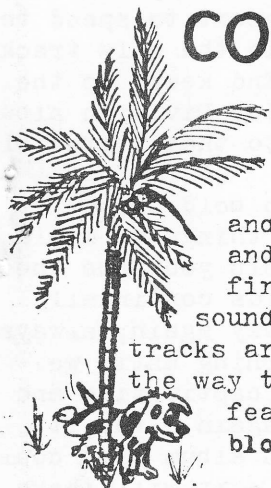
I found the name of support group The Balloons curiously appropriate - a thin layer over a lot of gas! They tried desperately hard to be mysterious, and failed miserably - I think they would be best employed carrying on play-

-ing the slow, thoughtful music which has recently found its way onto vinyl in the form of their debut single Jean Pauls Wife - not really worth buying, but worth a quick listen or at least worth cadging off the group if you get a chance (I did)

Shrink was a big surprise - I had expected a lot more movement, a lot more violent aggression, but Shrink still managed to fill the cramped cellar with a mystery and alienation which is almost unique to him. Most of the set were numbers I did not recognise (The Red Welly and Bras. Song, March of the Virgin Soldiers) and these seemed every bit as good as Valid or Void and It Shows and other older numbers, though both lacked the clarity and precision of the vinyl versions, and sounded much more like ordinary rock-songs. Anyway, Shrink was absolutely great, despite the poor quality of the audience. If you get the chance to see him live, don't miss it ! E.S.

COCONUT DOGS

MONDAY CLUB.



and 'The Neighbours' - all original numbers, penned by band-members Scott and Negus and to be found on the groups own label 'Mongrel Music.'. As their first single, this is very impressive, and captures well the light and catchy sound of their live performance - slow, rhythmic unassuming but catchy, All 3 tracks are catchy and original but collectively have a distinctive style to them, the way they use an organ sound like UB40 in a pop song is the most attractive feature. In short, this is pure unabashed pop, and I think it's absolutely bloody marvellous ! E.S.

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LINTON KWESI JOHNSON

BASS

CULTURE

Linton Kwesi Johnson's third album is as full as ever of bitterness, hatred and solid reggae. He reads his poetry as the rumbling beat behind him fits in with the mood of his words. The opening track is Bass Culture - a rumbling, rolling, heavy beat behind Johnson's deep, mellow voice. Street 66 is another slow number, but less cumbersome, and concerns a typical L.K.J. subject - a police raid. Reggae Fi Peach is probably the best track on the album. Johnsons inspired (ab)use of poetry is to be seen at its best in a powerful and adamant condemnation of the S.P.G. in particular in lines such as 'The S.P.G. dem a murderer / We can't let dem get no furdurer'. This track is certainly Johnson at his gruff, forceful best, with the catchy, punchy reggae beat flowing along smoothly and keeping the song moving. Di Black Petty Booshwan is without doubt the most commercial track on the album, and Johnson comes as close here as he ever will to actually singing to the melodious, infectious tune. Side two starts with another bitter, but more light-hearted number - Ingran Is A Bitch. Again the backing fits in with the tone of the poetry. As for Lorraine, this is quite a departure in style for L.K.J. - a love song, albeit a frustrated love, but this shines forth the dreary landscape of the album, like a rose growing amongst barbed wire. The piece is instilled with that specially tender and moving quality possessed by all gruff and rebellious rockers when they let down their guard for a moment. However, Reggae Sounds is another heavy piece of reggae, and leads into Two Sides of Silence - a confused and disorganised affair - ~~disorientating~~ like a Reggae Swell-Maps number. Thus the album comes to an end. All in all, this album is very much what might have been expected. Nothing to quite match 'It's a Punny' on Forces of Victory, but with a few pleasant surprises as Johnson tries out some new ideas. This album is unlikely to win Johnson any new fans, but it will keep happy those he already has. Undoubtedly an album for exiles and the victimised. ****.

E.S.

JOY DIVISION

-CLOSER-

For the benefit of those who have blinked, Ian Curtis is dead, and that's all I'm going to say about it!

Thank God for the integrity of the Small labels, and praise to Factory for not demeaning us, themselves, and Joy Division, for not throwing Love Will Tear Us Apart onto this album with one of those little stickers 'Includes The Hit Single'.

This album is sketchy and cloudy - not the clean, hard black and white images of Unknown Pleasures, but a hundred shades of grey - not an undaunted statement, but a series of bold but still tentative questions - Joy Division still have not come to terms with the world, and now never will.

Atrocity Exhibition opens the album with heavy and repetitious drum rolls driving the song along, the vocals attracting your attention and opening your mind - a number more in the original Joy Division vein, not too demanding, but getting the right atmosphere. Isolatic has a sweeping rhythm, a heavy bass motif, and with the impassioned vocals and the catchy synthesiser doodlings demanding your attention equally. Passover is much less comfortable, deep, moaning and haunting vocals over repetitious bass and drums. The lyrics are all excellent, but seem to lease meaning out of context on the written page. Colony is forceful and powerful, keeping a steady and undaunted force, without having to resort to speed to give a feeling of power, 'though this is one of the faster numbers' and is the only track that might have made a successful single like Love Will. A Means To An End keeps up the incredibly high standard of this side, and is another more traditional Joy Division album. Already it is becoming clear that Joy Division are going to do justice to that incredible first album.

Heart And Soul, the opening track on Side Two, is again fast, but not so bold as some of the tracks on side one, and is another uncomfortable track, confronting things we would like to forget - Joy Division will offer you no answers, but they can help you face the more frightening aspects of our own existences. Twenty Four Hours - builds continually up from a mournful wail, to a heavy and powerful crescendo, then dies away again, always to return again, like a fear that we can never lose, but will keep returning until we must face up to it or.... The Eternal is slow and mournful throughout - captivating and haunting, Decades finally builds us slowly back up to where we started again - but it offers no solutions, nowhere to hide. This will be the last Joy Division album - it could never be the same again. This album will not leave you rappy and joyful - it will leave you tired and frustrated if you allow it to take you over, the way it took Ian over.

THE SPECIALS

E.S.

NEXT ISSUE:

stranglers

MISTY

SECTOR 2

JOHN PEEL

+ MORE

EL SEVEN

THE MIGHTY STRYPES

A FAST CROWD

AT THE MONDAY CLUB

A Fast Crowd were on first and gave a typical performance - competent, lively and very enjoyable. Not only do they provide good entertainment, but they also have a few good numbers up their sleeves as well - 'When the Bombs fall' especially. It's about time some of these songs found their way onto vinyl. In the meantime we'll just have to be content with their live show.

However, for me, the Mighty Strypes stole the show. I found them to be both captivating and exciting, with their own special brand of reggae, not dissimilar to the Passions. They certainly deserved their encore and seemed to excite the audience more than the other two groups tonight - imagine people actually dancing at the Monday Club - a rare event indeed!

It would have been virtually impossible for El Seven to have followed the Mighty Strypes - and they didn't - in fact as headliners they were the least exciting of the three bands on. Their songs showed a lack of variation and imagination, but they are good enough to deserve our support....but don't listen to me - go and find out for yourselves!

An evening of good entertainment - and I hope to catch the Mighty Strypes again very soon.

<.<.

ZEROX

WOKINGHAM ROCK CLUB

Musically Zerox are pretty awful really (either that or they suffer from lamentable lack of practise), but when you go to a Zerox gig you don't go for the music (though some of the songs are pretty good - 'We Hate the Mods' for example), you go to have a good time, (unless you want to sulk in the corner - quite a few did). Zerox don't care if they play the wrong note and neither do their audience, they just get up on stage and do their own thing, which is what Punk is all about innit? And if you don't like it you know what you can do. It's pointless trying to make constructive criticisms 'cos everyone has a good time, and how can you criticise that? More important they'll probably beat me up!

Anyway, the gig. Most Zerox gigs are a shambles - and this one was no different. Instruments were swapped and they carried on even when the organisers had decided it was time to call it a day, and their drum kit was disassembled! Zerox are loud, untamed and dangerous - go and see them at your own peril!

<.<.

SUSPECTS + THE SEIZE

THE MONDAY CLUB

The Seize, Colin, Andy, Dave and Julian, 's first gig - but very professional for all that, polished clear sound and a full set of interesting and original numbers in a sophisticated, but definitely punk style, plus an S.L.F. type silly encore - 'I Was Born Under A Wonderin' Star'! Certainly a very promising and interesting debut. After an obviously nervous start when they seemed to lose all co-ordination, they get better and better towards the end as the very strongly favourable audience reaction boosted their confidence, and they started to move about a bit more. Their technique appeared a bit unorthodox, but the effect was simply brilliant - rest assured that all future Seize gigs will be well documented in G.H.

As for headliners The Suspects, I found them a little dull in comparison - certainly not an outstanding group, but one in a fairly standard punk mould, indeed the name Suspects could hardly be less suitable as they are an unsurprising and unalarming group. E.S.

MIGHTY STRYPES + THE RUNNERS

The Runners are in fact a two-piece band, a bassist/vocalist and a drummer, aided by a tape recorder - a very unorthodox arrangement, and suitably difficult to describe, but my memories are of a heavy and swirling rhythms, varied and interesting - certainly a very talented pair of musicians.

The Strypes by comparison were loose and free, several figures wandering anonymously around several apparently doing nothing much of the time, but the result is undoubtedly excellent - a loping, smooth reggae beat that makes you want to dance, the room soon being filled with sweating bodies - two more talented local groups - all we need now is somewhere decent for them to play!

E.S.

Well as sure as the sun shines in the sky,
Oh little darlin' gonna do it or die.

Don't be fool - don't cry wolf

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Don't be bitten twice

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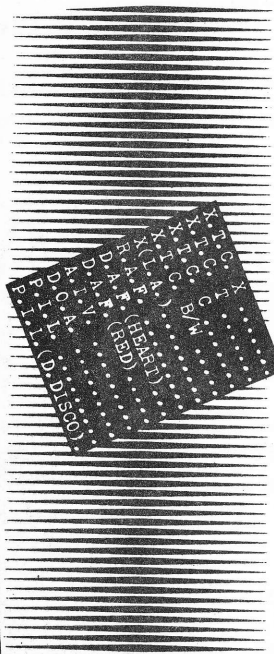
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